PELPUP NEWS

WINTER EDITION 1972 Number 24

Produced by PELPOP

Pelham Puppets

Marlborough, Wiltshire

The
Pelpup Club

VICTORIA HOUSE
MARLBOROUGH
Wiltshire
Telephone - 442

May 1954

MARLBOROUGH,
December, 1972.

Dear Pelpups,

My thanks to so many of you who have sent your good wishes on the occasion of our 25th Puppetmaking Anniversary, about which I told you in the last magazine. For old times sake I am using the old letterhead (you will see the date!). If Pelpop really was like that in those days, what must he look like now? Well, I did rather exaggerate and I don't think I am as old as that even now!

Output is the highest it has ever been, even the figures I gave you in the guessing game are outstripped now. However, what an incredible variation of calculations I received in reply to the Guessing Game, no two entries were the same, the answers to the first question varied from 400 screweyes to 150 million. The actual figure was 97,175,000. The most varied calculation of all came on the last question about the cubic feet. Some of you calculated the ball as a cube but in actual fact it was originally a cylinder as it came from the bough of a tree. However, we receive them as balls so they must be treated as a sphere. So here are the answers:—

(1) Number of Screweyes	97,000,000
(2) Miles of Thread	13,000
(3) Gallons of Paint	5,300
(4) Tons of Moulding Material	249
(5) Yards of Dress Material	Just over 1,000,000
(6) Cubic Feet of Timber	About 50,000

used in making our puppets throughout the past 25 years.

I am going to allow three winners: Jonathan Close, Bolton, Dawn Foyle, Oxford, and James Davis, New York. That is one puppet each.

There are two winners in the playwriting competition—Stephen Rattenbury, Cheshire, and James Maynard, Texas. One puppet each. There was no puppet activity contest announced for this issue but as I got two rather good entries I thought I would put them in, but as I seem to be giving so many prizes in this issue I will give them one puppet each.

For the Photographic Competition the following entries have been selected—Richard Collins, Michael Allan, Christie Heckman, Richard Turnvey. So many of you ask for your photographs back that I must emphasise that if you want them returned you must enclose a stamped addressed envelope. This, of course, does not apply to overseas members as we cannot use their stamps. I make one condition, however—I will do my best to return these but sometimes the photograph gets separated from the envelope and then it gets very difficult if the name and address is not on the back of the photograph. While on the subject of names on entries, please see that your name and address is clearly written at the head of your play or any other entry. There will be no Puppet Activity Contest until I announce it and give details and requirements for the competition. The only two competitions that remain in regularly are the playwriting and photographic ones; any extra ones I will announce. The extra one for this issue will be a painting competition. This will give those of you who have not got cameras a chance. Draw a puppet scene about the size of this magazine and colour it. Use paints if you have them as the results are better. Put your name and address and age on the back. I will give two prizes taking age into consideration.

Thank you Jan Bussell for your interesting article on your Australian Tour. Also the Rev. Graham Jeffery for a report on "Edward", and R. Davidge for his puppet cartoon. If anyone would like to send in their own puppet cartoon and it is published they will receive a puppet. It must be drawn using black ink and about the size of this magazine, with or without a caption.

In view of the increased cost of postage for the last year, I have ceased to acknowledge plays and photos and requests for pen friends, change of address, etc., and reply only to those letters that need answering.

I cannot always guarantee to send back photos and plays when a stamped addressed envelope is enclosed. Of course I will do my best, but sometimes envelopes become detached from correspondence and the return gets overlooked, as some already know!

Good luck, Pelpop

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR

15p for two Copies	**60p** for 5 year Subscription

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PUPPET ACTIVITY CONTEST

MERSEY MARIONETTES

By J. Griffiths

The Mersey Marionettes was first started in November 1969 by myself and David Hopley (a friend). At that time we only had a few puppets but we were both getting some for Christmas. With these puppets we were able to perform our first show in February. The stage that we had at this time was very small and didn't have a masking curtain. However, it was enough to get us started. Everybody who was watching the show thoroughly enjoyed it (especially the skeleton).

After our first show we got many bookings for parties. These were all successful.

The most unsuccessful show that we have ever done was at the Runcorn Carnival in 1971. First of all we had to erect the theatre in the corner of a marquee. Because of this, our heads were touching the roof and therefore we had to keep our necks uncomfortably bent. Secondly, hardly anybody turned up to see us because of poor advertising and because there was too much going on around us. Lastly there were some Morris Dancers a few yards away and their record player was louder than ours. Although we were paid £4, it was not enough to pay for all the trouble that we had been to in order to entertain the children. That is a show that we will never forget.

The show that gave us the most enjoyment was at a Christmas party for the children of the members of the Widnes Labour Club. To our surprise we found that it was not just the children who were watching and enjoying our show. There were several people, who had come in for a drink at the bar, who had become fascinated by our show. We are keeping our fingers crossed in the hope that they will want us again this year.

Our Productions

All our productions, so far, have been variety shows. Here is a list of our most successful acts:—

The Laughing Policeman—Columbia—Policeman.
Hootsmon—Decca—MacBoozle.
The Way of Love—Decca—Katie Caterpillar.
The Good, the Bad, and the Ugly—R.C.A. Victor—2 Skeletons.
Never Smile at a Crocodile—M.F.P.—Caterpillar.
It's Not Unusual—Decca—Pop Singer.
Big Spender—United Artists—Home-made Shirley Bassey.

For the benefit of new members, the subscription of 15p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

If you join for five years you will receive ten copies in all.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada to cover extra postage:—

1 year 50 cents
5 years $2

Please pay by International Money Order or Cash if more convenient.

THE STAGES

Since our company began we have had four stages. Our first two stages were really too small, so we built two more much bigger ones and we have used them for the past two years. However we have decided to introduce 18″ puppets as well as 12″ ones. This means that a larger stage will be needed and I hope it will be under construction in the very near future.

The new stage will have a proscenium opening of 30″ by 60″.

The stage from footlights to backcloth will be 27″. The masking curtain will be about 8′ by 7′ 6″.

LIGHTING

On our first two stages the lighting only consisted of a projector and one or two torches. However we have come to a time when we need better and more spectacular lighting effects and we have found that the system that we have installed on one of our stages that is in use at the moment is ideal for variety shows. The system consists of a top batten containing a red bulb, a green bulb and a blue bulb, all operated by three switches, and a set of footlights which are operated by a transformer.

SOUND

When we first started the full show was recorded on tape. However, during the rehearsals for our first show the tape recorder got broken and since then we have had to carry a record player and records around with us. However, by the time of our next show, we hope to be able to use the tape recorder again.

The Marionette Club

By JANE COPE

Members of the Marionette Club: Producer: Mary Steeden; *Script Writer:* Noreen O'Meara; *Lighting:* Rosemary Daly; *Backdrops:* Alison Thorpe; *Props.:* Jane Cope.

HOW IT ALL BEGAN

It all started in the first year at our new school, Tunbridge Wells Girls' Grammar School in 1970. Our Form Mistress was Australian and was very interested in marionettes. She started a Puppet Club in the dinner break and most of the form took part in this. We did three or four plays during the year and another one at the school fête. This puppet club continued through the second year but, unfortunately, quite a few people lost interest and only five of us went. The teacher had to leave at the end of the second year. We are now in the third year and still interested in puppets.

OUR STAGE

Our stage is 25 inches high, 40 inches long and 20 inches wide. We made it ourselves at school with the help of our art teacher. The curtains are made of rayon silk and are light mauve. They are drape curtains and are operated by two strings on the right-hand side. When these are pulled the curtains rise up and to the side.

OUR PLAYS

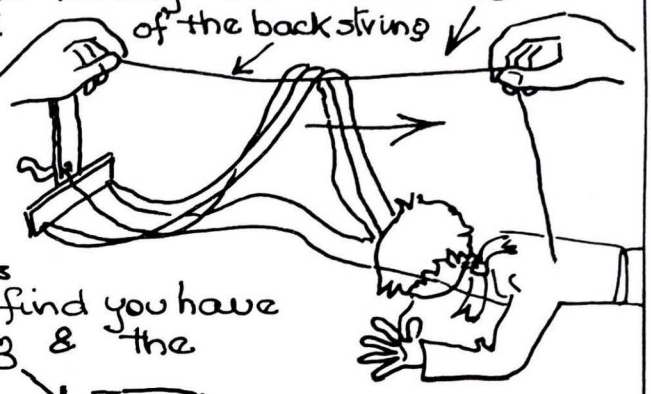
	No. of puppets
The Princess and the Pea	6
Rose and Smoky	4
Puss in Boots	12
Spinning Sisters	6
Hansel and Gretel	7
The Tinderbox	8
The Giant Marrow	4
Lady Sarah's Cat	4
The Royal Kidnapping	10
Whichwitchiswhich?	5

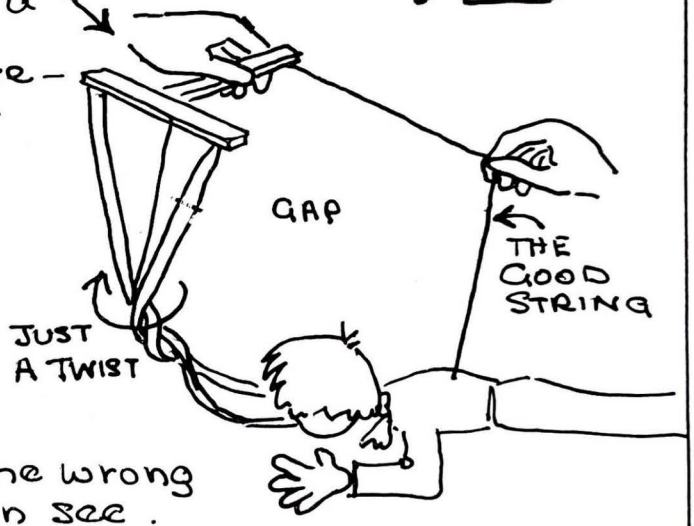
Continued on page 14

HOW TO UNTANGLE A PUPPET ON THE JUNIOR CONTROL.

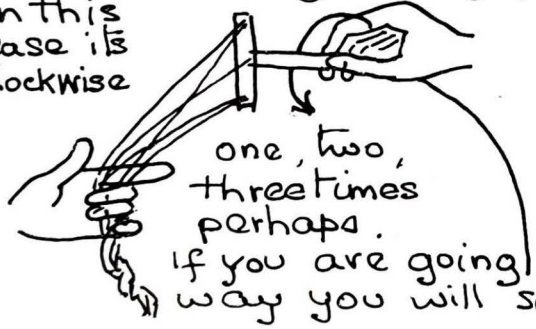
There is no need to worry about getting your puppet tangled once you have mastered this method of untangling.

When you pick the poor unfortunate puppet up off the ground, first unhook any string that is caught up on the control & any that are hooked round his legs etc. so that only the tangle above his head remains. Make sure his is fully unspun. Now lay the puppet on his tummy on a table so & hold each end & in the middle there is a "hump back bridge" of string. Now you pass the control (handle first) under this arch & you will find you have one freed string & the rest are just a twist. Examine it carefully to see which way you have to pass the control through the gap.





In this case it is clockwise



one, two, three times perhaps. If you are going the wrong way you will soon see.

Now hold the control up to see if he is back to normal. Dont be deceived by a slight appearance of a tangle — it could just be a leg string on the outside of a hand string or the back string caught round the front. If it's a very bad tangle the "humpback bridge" could be a "tunnel" → open up at A & pass control through.

GET A FRIEND TO HOLD BACKSTRING WHILE YOU OPEN.

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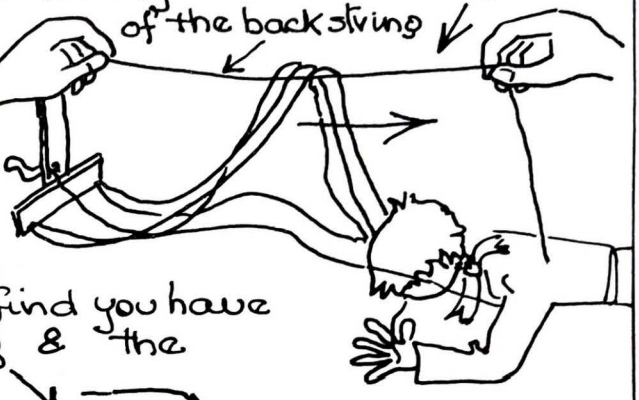

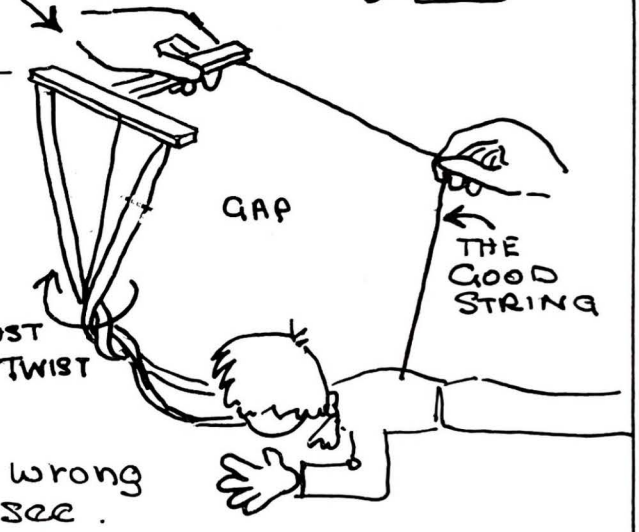

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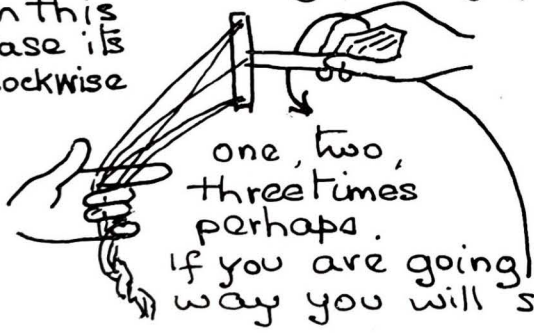

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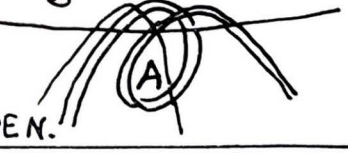


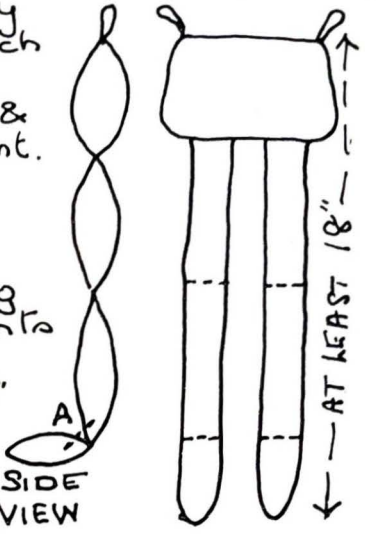
GET A FRIEND TO HOLD BACKSTRING WHILE YOU OPEN.

HOW TO ADD A PAIR OF LEGS TO YOUR 'VENT' PUPPET.

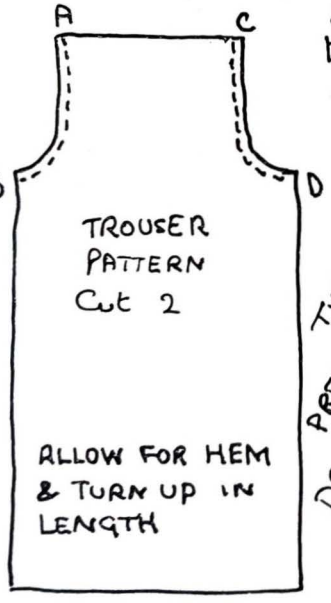
Does your vent puppet want to go 'walkies'? Well here is how to make him grow taller (by two feet) & he'll go anywhere! — "Get Walking."

YOU CAN BUY A PLASTIC WALKING-STICK & HAT TO SUIT IN YOUR TOY SHOP.

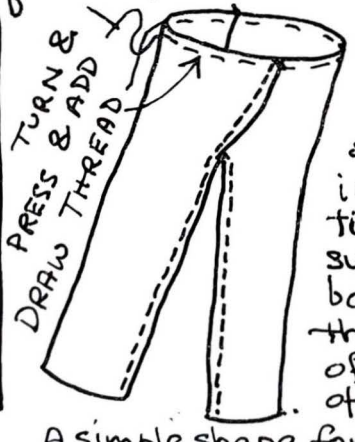
Legs are made from two long narrow tubes of material (pink if possible). Stuff the feet very tightly with wadding & stitch across ankle joint. Stuff again to knees & stitch across knee joint. Stuff again & stitch across top of leg (thigh joint). It is better to use a sewing machine across joints if possible. Make a rectangular "pin cushion" for lower body to which legs are joined & two loops for attaching to main body. Stitch across ankle joint at A to keep foot up,



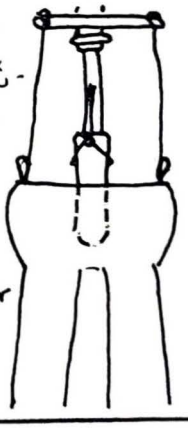
Now cut out two trouser patterns in a material that goes well with his coat. Join seams AB & CD. open up & place these two seams on top of each other. & join inside leg seams, hem bottoms & top edges.



A pair of felt shoes can be made dia. below. You might like to stitch his left hand down as if his hand is in his pocket (trouser). It helps to extend his sleeve by adding a shirt cuff.



Make a little hole on either side of the disc supporting coat, to which is tied string which supports the lower body. Make sure this falls in front of handle & is clear of lever



A simple shape for felt shoe, add sole & stitch all round.

POLICE
DAVIDGE.

"Edward"

By The Rev. GRAHAM JEFFERY

I though I would just write to tell you how your 'son' Edward is getting on. He has been to Australia and Ireland since I last saw you: but not yet as far as Wiltshire.

In Belfast he was even clapped at the end of one lesson: a thing he and I are not used to! He came a week or so ago, and helped me take nine lessons in one day. The children were very affectionate and loving and stroked his hair (but gently) on their way out of class. Also, Edward helped on Sunday with my friend John's Sunday School. I told the story of Naboth's vineyard and then asked Edward questions about it. (He answered them wrong as usual—but still, at least he tried!)

In Australia, but that was last year, we went to Queensland. And he did even more visiting and teaching than in Belfast. One day we did a programme for little children on television, and told the story of Zaccheus up a tree (like a koala) and how he came down when Jesus called him. It was in fact a "puppet show" in itself, with Edward and I as guests. But I think it went very happily. As the producer said afterwards: "That's the first time Dick and John in the control room have ever looked at the actual programme they were monitoring. They never took their eyes off you . . . and they're real hard-bitten boys!"

Well, I don't think Edward has had any more adventures. Just visits and more visits to schools here, and children coming to see him at the Parsonage.

Also my parents have made a sort of Punch and Judy stand for me.

And I've made 17 papier mâché puppets, which a friend at church has clothed. So I have puppet figures of our Lord and the disciples (not quite twelve though), one old lady, one little boy, and so on. But I find it hard to change puppets on my hand in the middle of the story.

Finger puppets are just as good and excellent for the crowd scenes. I have 5 on each hand and just wave my fingers to and fro.

Anyway, lots of kind wishes, Bob, and I hope you and all the Pelpups are well.

Yours sincerely,

GRAHAM.

The Water Babies

By JAN BUSSELL

At the beginning of this year I undertook a six-month engagement as Artistic Director for the Marionette Theatre of Australia. This is a national company—that is to say it is sponsored by funds from the Australian Council for the Arts and administered by the Elizabethan Theatre Trust. There are six manipulators, a manager and a stage manager. The company was originally formed by Peter Scriven, but he left it some years ago, and my main job was to produce them in a new show.

Ann Hogarth and I went out by sea and we spent the six weeks' voyage writing a script, designing scenery and planning the production. We made a stage adaptation of Charles Kingsley's book The Water Babies. I wonder if you know this fine old story? It's about a little chimney sweep boy about 100 years ago, when they used to be sent up the chimneys to clean them. They would get black all over, with soot in their eyes and mouths, and if they didn't go up to the top their cruel masters used to light a fire of straw and paper underneath to force them on. In Kingsley's story the little boy is called Tom, and he is sent up the chimneys of a large country house. But chimneys from different rooms often join up together and when he is coming down he takes a wrong turning and ends up in a bedroom where a little girl is asleep. She wakes up and is frightened at first, but then they get talking and make great friends. The nurse

comes in and finds them and he escapes out of the window. Everyone in the house is convinced he has been stealing things (which, of course, he hasn't) and a great chase ensues across the moors. After various adventures Tom jumps into the river with a dog he has befriended, called Growler, and they are swept away by the current. Everyone concludes that he is drowned but, in fact, he is carried down to the sea and becomes a water baby and Growler becomes a water hound. First of all Tom has great sport under the water, teasing the fish and the sea urchins and doing the sort of things unthinking little boys do. But the Fairy Godmother of the Water Babies—Mrs. Do-as-you-would-be-done-by (who turns into a sort of witch called Mrs. Be-done-by-as-you-did)—takes him in hand and causes horrid prickles to grow all over him as a warning to the sea creatures to keep away. Now he has to do a series of kind deeds in order to lose his prickles—each time he does something good more prickles float off him. One of the most amusing and exciting of them is when he decides to try and rescue a salmon that has been swallowed by a whale. He creeps up underneath the whale and tickles its belly until it laughs so much that it regurgitates the salmon. In the end, of course, the little girl also becomes a water baby and joins him under the sea and all ends happily.

We had made many of the puppets for another version of this story some years ago. We took them to Australia with us and had some more made out there. We used three-foot high marionettes, forty of them altogether. Apart from Tom and the little girl there were all the girl's family, the nurse and maid, the sweep (called Mr. Grimes), there was a school scene with a lot of children, and five learned professors. All the second half was under water, and besides the water babies there was the whale (five feet long), the salmon, a lobster, an octopus, an otter, and shoal after shoal of coloured shadow puppet fish. We produced it as a non-proscenium show, but used three high bridges for the manipulators. Their feet were six feet above the puppet stage. The main bridge is eleven feet wide, and in front of it are two side bridges like wings, with entrances for the puppets above and below them, so that the whole frontage was 20 feet wide.

The puppets can be passed from one bridge to another so that, for example, someone can enter down left and cross the stage to exit up right. Also figures can enter and exit up stage without interfering with those already on the stage, worked from one of the side bridges. So that we really had a very mobile system.

Puppets on long strings like this (about nine feet) cause some complications off stage. You see, you can't just carry them around by their controls, the strings are too long. So you have to have long sticks, like broom handles, with a metal fork on the end which you hook on to the control, in order to move them around when you are not on the bridge. With so many puppets we had to have off-stage racks for the ones not immediately needed and they were always having to be moved backwards and forwards.

Of course, during the show the manipulators remained in deep shadow far above the puppets. We put them all into smart uniforms and occasionally shone the lights on them to speak a little narration, linking some of the scenes together. The scenery was all on casters and the manipulators wheeled it on and off from above. We had the bridges and stage specially made of interlocking angled metal. Underneath the main bridge is a huge shadow screen—eleven feet by six feet—made of plastic material used for back projection in TV studios. Sometimes this was used for sky behind other scenery and sometimes for the shadow puppets: the under-water effects were obtained by using a "ripple machine" behind the screen—a powerful light with an electrically operated gadget in front of it that revolved so as to produce the effect of ripples. The whole thing—staging, scenery, lighting and puppets (together with a company of professional actors and actresses to record the voices and special songs) cost about £5,000 to mount. I am glad to say it was a huge success. It recently had an opening season in a theatre in Sydney and next year a seventeen-week tour has been booked.

But just imagine what hard work it is! Even with seven people the fit up takes about three hours to put up. The bridges have to be very strong and very heavy to carry six people. Just carrying it all into the hall or theatre together with 40 large puppets and all the lighting and scenery is tough work. After this and putting it all up, giving two performances (the play lasts about $1\frac{1}{2}$ hours) and then taking it all to pieces, packing and carrying it on to the lorry, you can imagine those manipulators have earned their sleep—and their money! Of course, they do sometimes get a season of a week or even a fortnight in one place: but often in the country towns it has to be one night stands. And the Australian distances are so great that they have to be up and off early next morning to make the next place and set it all up again.

So, if you think puppeteering is an easy life—think again!

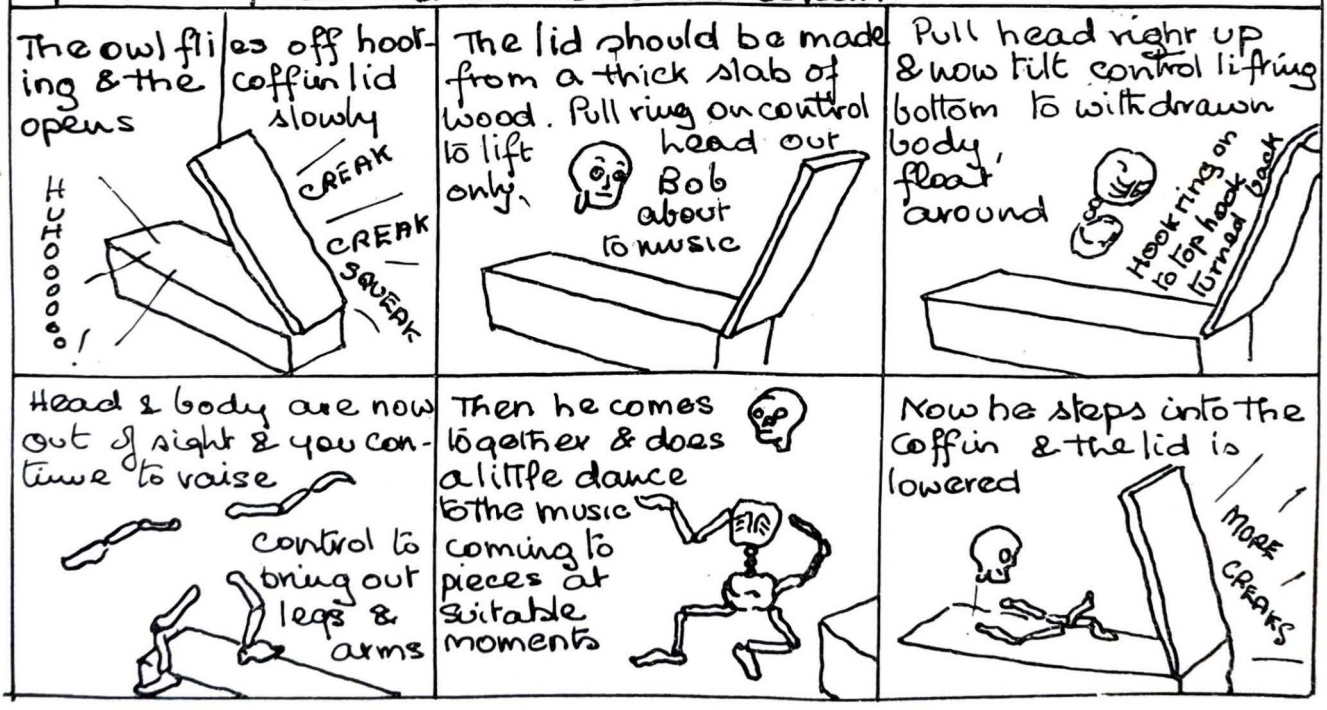
OLD BONY LEGS COMES OUT

The Skeleton is the oldest & most traditional puppet we make. He is called the Disintegrating skeleton because he can come all to pieces & go back together again at your command.

Use a black velvet background cloth, cut out a moon weirdy ghostly tree & tomb stone. If you can make an owl or a crow it will add to the effect. Make a wooden coffin (measure Skelly first) with a thick lid hinged at one end & a string attached to other.

Start with the coffin, lid shut on the stage, some eerie music, add a screach or two of owls, perhaps the witch could flw past on her broom or she could land on the coffin & tap it with her broom & mutter a spell. The church clock could strike 3. If you have a tape recorder you could add all these extra noises including the creaking lid. You must know someone with a creaky door that you could record. NOW FOLLOW THE ROUTINE in THE SKETCHES BELOW.

For an amusing finish you could leave an arm out of the coffin at the end. It would then float up - tap the lid - lid would open, arm float in & lid close down again.


The owl flies off hooting & the coffin lid opens slowly
HUOOOOOO!
CREAK
CREAK
SQUEAK
The lid should be made from a thick slab of wood. Pull ring on control to lift only.
head out
Bob about to music
Pull head right up & now tilt control lifting bottom to withdrawn body, float around
Hook ring on to top hook turned back
Head & body are now out of sight & you continue to raise
control to bring out legs & arms
Then he comes together & does a little dance to the music coming to pieces at suitable moments
Now he steps into the coffin & the lid is lowered
MORE CREAKS

THE MAGIC BOX

BOTTOM OF TIN

This is best made from a round biscuit tin with a hinged lid – make sure it is freely hinged. A round headed bolt in the centre of bottom of tin provides a pivot on which it can spin. I am going to elaborate on the idea given in James Maynards play "The Magic Box" & give two alternative methods of effecting a change. His idea is that a puppet is already in the tin, so that when one gets in & the tin is spun around it is the other one that come out – giving the illusion that a transformation taken place. I am a little worried that you might get tangled. So the drawing on the right shows how you may avoid this trouble. Keep the two controls together with the ring of the string that lifts the lid, & let them all go round together "stirring" clockwise which keeps the strings close to the hing & any tug will not pull open the lid.

I think you may find it easier to carry out the change over while the box is behind a central prop, such as a cluster of tree trunks, a screen or a brick wall, but whatever it is it must be free standing, ie held upright from below, like the sidewings so the box & strings can pass right round it. Furthermore you see only one set of strings all the time.

OR, you may consider my choice, that is to make two identical Magic Boxes – the change over is even quicker. You could do without the central prop & just bring it off stage & the other on in a flash. As long as they do NOT collide!!

The Magic Box

By JAMES MAYNARD, Texas, U.S.A

Characters: SALLY, a typical little girl; CECIL, a typical little boy; WITCH, a practical joker; MONSTER, Witch turns Sally into this monster. It has the same hair as she does.

Scene: A clearing in the forest. There is a hollow tree stump to one side. SALLY enters opposite tree stump with feather duster. She is dusting the forest and humming a popular song.

SALLY (*humming, suddenly notices audience*): Oh, hi there, my name's Sally. I was just cleaning up the forest here. It's so-o-o-o dirty! Oh well, I have to do my hair now. (*She goes toward stump.*) See you later. (*She disappears down stump.*)

WITCH (*there is a flash opposite stump and* WITCH *appears giggling*): Hee, hee, hee! I love to play jokes on people. I wonder if that stupid little girl is home. I'm going to play a great joke on her. (*She goes off stage for a moment and returns pushing a large white box with a hinged lid and a ribbon.*) This is my best one yet! (*She goes to stump and yells down it.*) Oh, Sally! (*No answer.*) Hey, dumb-dumb!! (*She runs and hides.*)

SALLY (*popping up*): Yes, Did someone call little old me? (*Notices package.*) O-o-o-o-o! A present. (*She walks around it, observing it.*) I wonder who its for. It must be for me since this is my stump here and this present is sitting next to my stump! I think I'll just look inside! (*She flips lid open.*) My! It is dark in there. I think I'll get a closer look. (*She leans far into the box and falls inside. The lid snaps shut and the box proceeds to spin around. It finally stops and the lid pops open again.* MONSTER, *with same hair style as* SALLY *peers out of box.*)

MONSTER (*same voice as* SALLY): Oh, dear! I feel strange. This certainly is a strange present. (*She notices herself.*) Augh! I'm a monster! Oh-h-h-h-h-h!! This must be one of Witch's evil jokes! What am I going to do?

CECIL (*off-stage*): Sally!

MONSTER: Oh, no! That's Cecil my boy friend! He can't see me like this. I'll hide! (*She disappears into box, however her hair shows above box top.*)

CECIL (*coming on*): Sally! Where are you? (*Notices* SALLY's *hair on* MONSTER.) Oh, there you are! (*He goes to box and meets* MONSTER *face to face.*) Augh!! Sally, put some make-up on! Is that really you?

MONSTER: Yes. The Witch played one of her mean tricks on me and now I'm ugly! (*She cries.*)

CECIL: Don't cry, Sally. What really happened?

MONSTER: Well, I just got inside this box and the next thing I knew I looked like this!

CECIL: I know! Why don't you get back in the box again and see what happens?

MONSTER: Well, O.K.! (*She jumps into box which immediately snaps shut and whirls around. The lid snaps open again and* SALLY *pops out good as new.*)

SALLY: Oh, Cecil, it worked. I'm my own beautiful self again.

WITCH: (*flies around overhead*): Ba-a-a! You ruined my best joke. But you will pay!! (*She dives at them and they duck.*)

Sally: Do something, Cecil!

CECIL: All right! (*He opens box again.* WITCH *dives and lands right in box which snaps shut and twirls around until it flies off into the air.*)

SALLY: Oh, Cecil, you're so smart!

CECIL: It just goes to show, bad jokes aren't funny, especially when they backfire!

CURTAIN

NOTE: Box should be big enough so that both Sally and Monster can fit inside.

Magic in Gallows Wood

By STEPHEN RATTENBURY, Knutsford.

Characters: WITCH, SKELETON, WIZARD.

ACT I

(*This takes place in the heart of the forest at night. There is a full moon and the trees have eyes on their trunks. From the gallows hangs a skeleton. Then the Witch appears flying round the skeleton three times before landing.*

WITCH: Oh!! What have we here?—a skelebobble!

SKELETON: No—it's not a skelebobble, it's One-eyed Jack the Highwayman.

WITCH (*Draws back in surprise*): B-b-but . . .

SKELETON: But what? You thought skelebobbles couldn't talk. Well, you're wrong.

WITCH: Quiet you bumbling bag of bones. How would you like to join me and when we get to my hideout we can have some fried mushrooms and frogs legs?

SKELETON: Oh, I could do with some food. Anything's better than *hanging* around here. Four hundred years is a long time.

WITCH: You'll have to abide by the rules belonging to the Spooks Committee, those being that you will always cheat, always do evil and do a bad turn every day!

SKELETON: I will.

WITCH (*The Witch bangs her broomstick on top of the gallows and the skeleton falls to the ground.*): Pick yourself up, I'll fly ahead and you follow behind.

ACT II

(*This scene opens in the Witch's cave with a large*

black cauldron in the middle. In the centre of the cauldron, four mushrooms cut out of cardboard are frying, jumping up and down.)

MUSHROOMS (*Still jumping up and down altogether start to sing.*): From ghoulies and ghosties and long-leggedy beasties to things that go bump in the night.

WITCH: That's enough of the Cornish litany—get back into the pot.

SKELETON: I can't wait to dig into those mushrooms.

WITCH: Ha-ha-ha-ha, *you* have mushrooms—why they'd fall through your ribs—you *can't* have any. I know I said you could but it was just one of my tricks. You still have to pay me back, ha-ha-ha-ha, and after you have done what I want, you can have some mushrooooms.

SKELETON: Oh, very well; what do you want?

WITCH: Well, down in the southern half of the forest lives a wise old wizard, Merlin, who is too good and kind to be true. We can do without these fussy old wizards. What I plan to do is to set a trap in the ground, cover it with bracken and draw him into it, and then no more fuss-pots, ha-ha-ha-ha.

SKELETON: Very ingenious.

WITCH: Yes, I know, and tonight we set the trap, he-he-he-he.

MUSHROOMS: Ow, eh, ee, ow, ouch, we're hot—you'll pay for this wicked plot.

WITCH and SKELETON: Ha-ha-ha-ha.

ACT III

(*This scene opens at the entrance to the cave. It is midnight and the Witch and Skeleton stand around a hole made in the stage floor covered with bracken where the trap is.*)

SKELETON: Well, that's that. We just have to wait for Merlin. What's that? It's him—quick, let's hide!

MERLIN (*Merlin enters muttering to himself*): Oh dear, oh dear, how *does* that wretched spell go—it must have been 2 or 300 years ago since I used it last. (*Merlin walks narrowly past the hole several times still mumbling and leaves the stage.*)

WITCH (*The Witch appears flying through the air accidentally landing on the trap and disappearing down the hole.*): Aaaaaagh!

SKELETON (*The Skeleton also enters, forgets about the hole and whilst looking for the Witch falls down also.*): Where are you, where—aaaaaaaagh? Oh, here you are. Oh no, if I'm not hanging by my neck I'm dangling by my feet. Oh dear, we're finished this time. The wizard is back and he's remembered his spell!

MERLIN: Oh dear, oh dear—I have a peculiar feeling that something evil has been going on here—well, whatever it is I shall say my spell and finish it for ever. (*Merlin hovers over the hole with his hands outstretched.*) Ingle, stingle, boozle bag—finish this unwholesome hag; Dingle, dongle, bingel, fibbet—bones get back on to the gibbet. (*Witch and Skeleton rise sharply from the hole and disappear with a large bang.*) Yes—yes, that's right. Let's see, I must have used that spell last in 1327 or was it 1427? I can't quite remember.... (*Merlin walks slowly off stage still mumbling to himself.*)

CURTAIN FALLS

THE END

Continued from page 5

SPECIAL EFFECTS

1.—For a knife being sharpened we use bits of paper being torn very quickly.

2.—For a telephone or doorbell we use an alarm clock.

3.—For sound and music we use a record player and a tape recorder.

4.—We also made a silver whirlwind from bushy Christmas tree tinsel. This was used before a fairy came in.

5.—For hail we drop rice on to the stage.

6.—For snow we use polystyrene crumbs (made by rubbing two pieces of polystyrene together), these are dropped on to the stage and look quite effective.

SCENERY

Usually we have a backdrop which we paint ourselves. Sometimes we cut objects from stiff white paper and pin them to a black backcloth. We also have a white backcloth which is very useful.

When we paint our backdrops we use poster paint, as it stands out clearly.

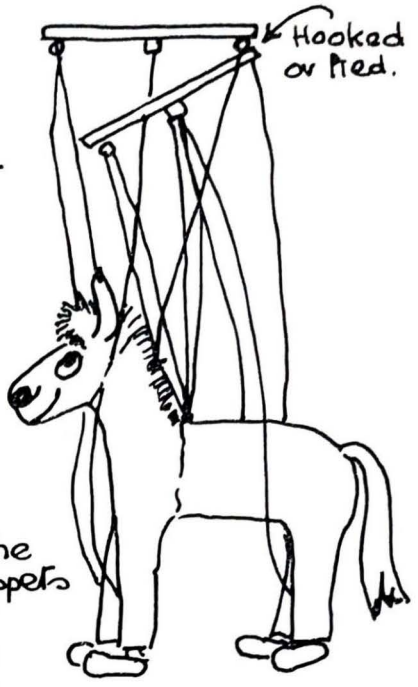
PROPERTIES

We make most of our props. ourselves, from wood mainly and cement, although we do occasionally use doll's furniture when we can get the right size.

When we make them from cement we use yogurt cartons and fill them half full with cement and put three or four corks in for legs while it is still runny and leave it to dry. This makes a very good stool when painted.

We have about thirty of your puppets, but as we cannot afford as many as we would like we started making our own. We cut the body from wood and join the limbs and body together with screweyes. For the head we buy a ball of wood or make it from papier mâché. We use crepe hair for wigs. Altogether to make a puppet and clothe it costs about £1.00. We have made a wizard, giant, caterpillar, fairy, princess, ostrich, dog and an elephant.

A PANTOMIME HORSE



HERE IS AN IDEA FOR A PANTOMINE HORSE. A CHARACTER THAT ALWAYS AMUSES ME BECAUSE OF THE COMICAL WAY ITS BACK HALF & FRONT HALF WANT TO DO OPPOSITE THINGS. THIS SHOULD REALLY ONLY BE TACKLED BY THE MORE ADVANCED PUPPETEER AS IT IS RATHER DIFFICULT TO DRESS & TO STRING.

The body of the horse is made in two halves — a front & a back. They give the appearance of being like very large baggy trousers, with long upper halves. In the case of the front portion they comes up to the puppets ears & hook on. The horses head is hinged to the back of the trousers & is passed between the head strings & the hand & the leg strings to come down over the head meeting up with the neck line & so concealing the puppets head. The front portion of the horses head is stuffed leaving only room for the puppets head. You could add an extra string to horses nose, so it can be lifted at the end of the show.

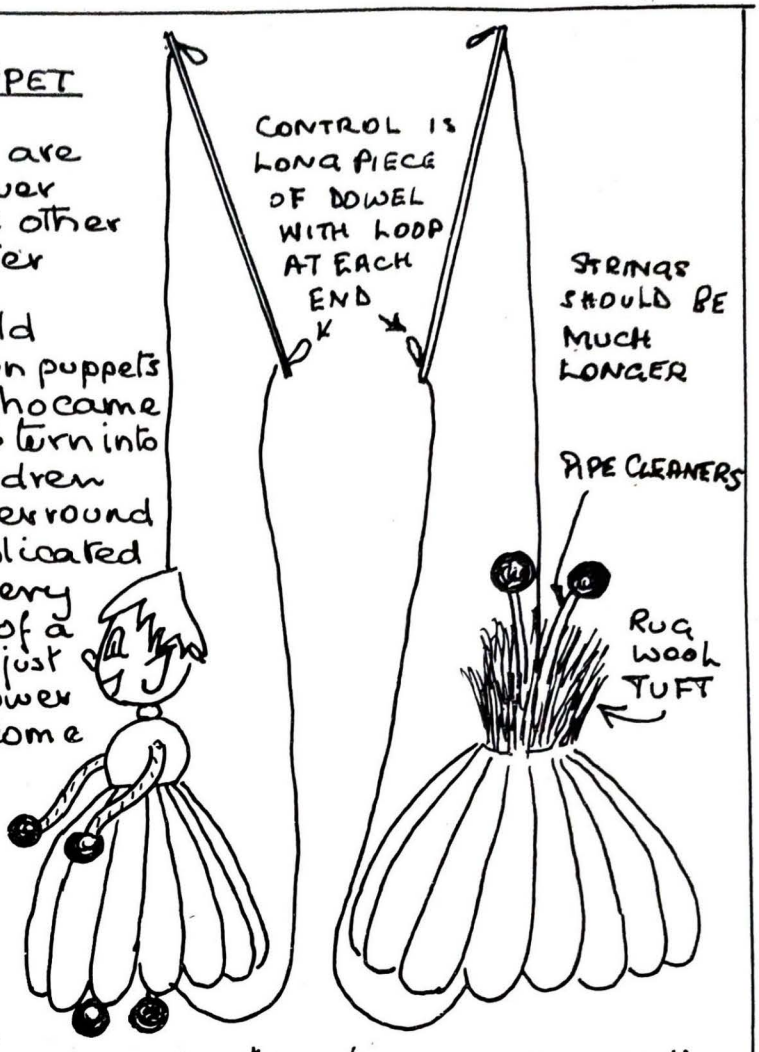
The back portion is pulled right up over the head of the second puppet but it has a split down its back so the back string can be used when he is bending forward All the other strings are in the bag & come out where the two portions meet. Both halves have leg strings permanently attached which are just the right length to loop on to leg hooks on controls. The back strings are crossed.

Connecting the two halves is easy if you do not want them to come apart — just tie or pin (safety pins are best).

If you wish them to come apart, which makes a more amusing finish to the act, attach a string to the top of the back half, pass it through a ring in front half & up to control, it is better then to keep control separate & have an operator for each, then by releasing this string they come apart & can be worked independently.

A TRANSFORMATION PUPPET

Transformation puppets are those that by turning over or inside out or by some other trick change into another character or object.
One of the most famous old traditional transformation puppets was the Grand Turk who came to pieces limb by limb, to turn into an Old Nanny & 5 children all chasing each other round the stage. He was a complicated puppet. But here is a very simple transformation of a flower into a pixie. It is just a case of making the flower turn a somersault to become a pixie.



You could have a woodland scene & a fairy dancing to music. As she goes round she strikes each flower with her wand. The flowers are swaying in the breeze & as they are struck they turn into Pixies. One operator can work two Pixies. Or they can be hung from a hook by the loop on the control.
The body & head can be round wooden balls. The arms are best made of thick floppy piping cord. The legs can be pipe cleaners to make them stand up when used as a flower.
The skirt is made from long petal shapes of felt & under the skirt there is a tuft of wool which gives a pleasing effect to the centre of the flower. The pipe cleaners which act as legs for the pixie have a coloured bead at the end of each & look right for the centre of the flower.
Attach the string slightly to the back portion of the head of the pixie, so when the bar is held horizontal & the pixie begins to bow, his head does not swing backwards.
When the flower is turned over, the petals drop down & cover the woolly centre & stamen & expose the pixies head & body.
This is only an idea, you may think of a different design.

Pelpups Write

MICHAEL POLLARD.—It is 4½ years ago since I did my first play but then I only had glove puppets. Three years ago I obtained my first Pelham Puppets, two home-made string puppets and Supy, the ventriloquial puppet. At Christmas my friend Peter and I did a variety show to the family. This consisted of some magic, a play and some songs. For one of the songs I used Supy and for another I used two of my glove puppets. I find by mixing glove, string and ventriloquial puppets it is more interesting for the audience. Last year Peter, Oliver (another of my friends) and I did a pop concert using puppets at our school's Autumn Fair. We found this was very popular, especially with the children and we raised quite a lot of money.

ANGELA COOK.—As it is coming nearer to Christmas I have been rehearsing a play called "White Christmas". The Witch puppet is the star of the play. For lighting I have used fairy lights. For one of the scenes I have used artificial holly and berries. For snow I have found that a white towel is very good and looks much better than cotton wool. I have nine puppets to work with and hope for more at Christmas.

BRIAN JUCHA, Flushing, N.Y.—Please send me the address of Puppeteers of America Club.
Ed.—The address is: Miss Olga Stevens, Box 1061, Ojai, California 93023, U.S.A.

DEREK WHARTON.—I have been a Pelpup for some years now, and still have all the back copies of the Club News, the "posh" printed ones and those that were duplicated in coloured folders. Do you think they are worth anything as antique collectors items? I began puppetry when I was seven years old in 1954, have since progressed from the sailor and gypsy girl to a collection of over fifty. As you can see from my headed notepaper I have my own mobile theatre with three major shows, "Aladdin", "Red Riding Hood" and "Sleeping Beauty". I also do a variety show with original short one-act plays. In the "pantomime type" shows I use puppets I have made myself, mostly 14″ characters strung on fishing line. The variety show consists only of Pelham Puppets. When asked why I used bought puppets I always say they are well made and very colourful and they also show the children what they can do with puppets which they may have. On a recent television show I did for A.T.V. I used your Witch and Skeleton puppets and credit to you was given in the programme—did you see it? (A.T.V. Today). I always practice and rehearse my shows to the children I teach. They are remedial children and very critical of my puppets, scenery, lighting, etc. If these 11-12 year olds of limited intelligence do not enjoy the show then I know there is something wrong!

GERARD AND JOHN LOUGHLIN.—Our play activity has set off a minor puppet revolution among our friends. At my brother's school, John wrote and helped perform a play with hand puppets they had made and one of our string puppets, Donald Duck, to the entire school. A friend of ours on seeing our stage started a hand puppet stage of his own with a string puppet, Baby Dragon. Other friends have also started.

JAMES MAYNARD, Texas.—I have noticed an ever increasing interest in puppets in this country. I'm getting more and more chances to tell others about the art of puppetry and all the wonderful organizations, such as the Pelpup Club, and the Puppeteers of America, which encourage puppetry all over the world.

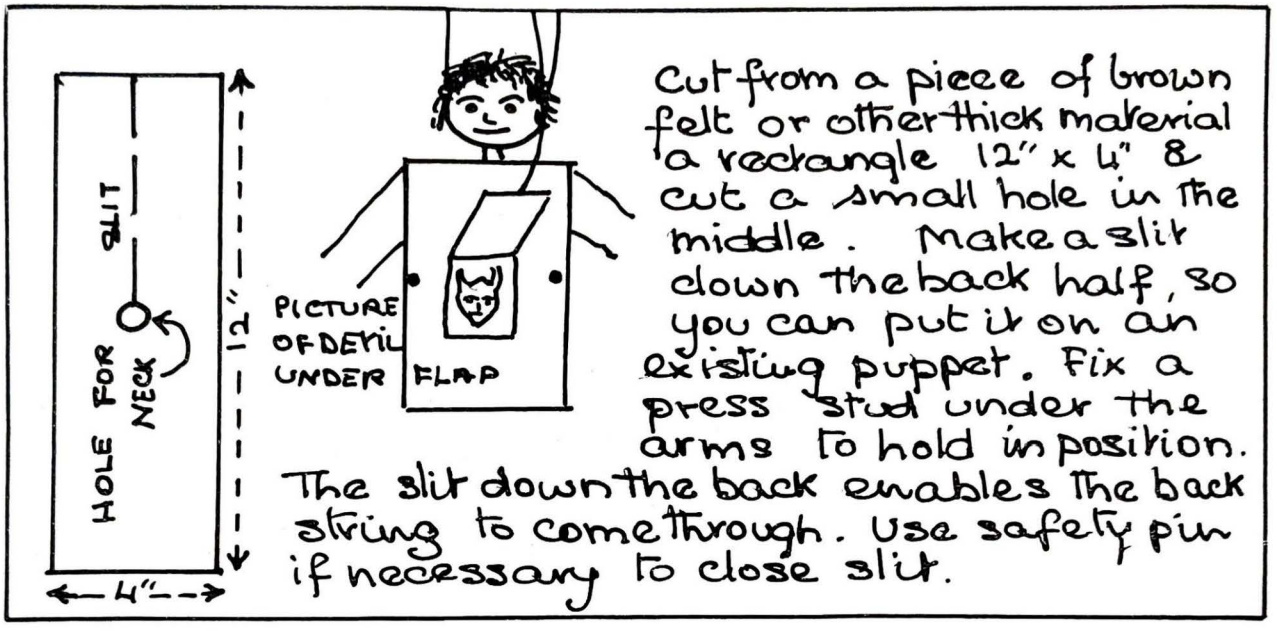
DAVID BASS.—By all means use the "Toothbrushes" snap if you wish, sorry the colour isn't better. I have been using the Frog as a ukulele player for George Formby's "Leaning on a Lamp Post" and the elephant in "Nellie the Elephant".

BARRIE GOLDSTONE.—Readers may be interested in some ideas for making smoke effects. Although dry ice is used widely on television it is not advisable to use it in puppet shows as the carbon dioxide gas is not easy to control. I have found that using flour in an icing decorator is an easy way to puff smoke on stage, as opposed to a blow tube, as it is simple to operate and holds a great deal more than the average blow tube.

BRIAN KEEPING.—Here are some ideas for a variety show. You could have a clown singing "The Tears of a Clown"; Fritzi singing "War"; the Policeman and Hansel (or any boy) singing "Indiana Wants Me"; and the ventriloquial Monk singing "Heaven Help Us All" and "Heaven Must Have Sent You".

JENNY KERR.—I am the leader of a club consisting of four girls, including myself. We had our first meeting on 18th August. Between us we have thirteen puppets, two of which are home-made, and a puppet theatre. At the moment my father is making a screen to hide us as we operate the puppets. One of my brothers makes props. for us, while the other helps with lighting and sound effects. We have quite an amount of good props., such as a coffin, a table, grave-stones, a bar, a chair and a very good grand piano, with a closing lid and music stand. Our meeting place is an unused attic room which we have notice boards and such things in. Next Christmas our company, The Silver Trio Marionettes, are doing a variety show. This will consist of a play, "The Bank Robbery", and a play, "Horrors" by Mark Palmer from magazine No. 20. We will send you photos, although it is a bit in the future.

JENNIFER BOSKA, California.—In the No. 22 Pelpup News I read about an old monk with a soul. I just loved this puppet idea so I figured out a really easy way to make a costume that you can put over a Pelham Puppet. I would like you to look over the pattern and possibly print it in the Pelpup News.


SLIT
HOLE FOR NECK
12"
4"
PICTURE OF DEVIL UNDER FLAP
Cut from a piece of brown felt or other thick material a rectangle 12" x 4" & cut a small hole in the middle. Make a slit down the back half, so you can put it on an existing puppet. Fix a press stud under the arms to hold in position.
The slit down the back enables the back string to come through. Use safety pin if necessary to close slit.

CHRISTOPHER READING, 25 Sunnyhill Road, Streatham, London S.W.16.—I would like to recommend a record to other Pelpups. It is "Saint Saens Greatest Hits" on the CBS Label 30014. It has a phenomenal number of useful tracks on it for the puppeteer, either as tone music for an act, or as background music, I feel it most valuable in the way that every piece on it has possibilities for use on the puppet stage. Would you please ask any Pelpups living in my area to contact me?

TIM JAQUES, 696 Comeron Street, Dalhousie, N.B., Canada.—Before I left for England I put on a show with the help of my friend at our school hobby day. The puppets caught on quickly, of course, and the Grade 2 teacher asked us to put on a show for her young students. I told her I was leaving but that I would do it next semester. In order for me to put on my show I needed a proper stage. The school built me one and said I could have it. I have to buy proper curtains for it. Would you please ask any Pelpups living near me to get in touch with me?

THE REV. HENRY CORNISH, Staten Island, N.Y.—Many things have happened since my wife and I, along with our daughter Jennifer and her friend Janis Jones, visited your factory in July 1971. You might be interested in the developments.

Upon their return from England in August of 1971, the girls began to prepare a puppet show for a nursery party at church in December. It went over so well that one of the mothers present asked them to do something similar for a birthday party for one of her children. They developed a different routine geared for a birthday, and put it on in a home. Then a few other parents who heard about it asked for similar shows in their homes. By this time they felt they had to establish a price. They set $10.00 for a half-hour show.

Business slowed up in the spring of 1972 and they did only an occasional show until summer.

July and August they were vacationing and did not accept any jobs. Then in August, a free-lance reporter from our local newspaper heard about their business and did a full-page feature article on it (see enclosed).

This really put them in business. From the morning it appeared, they have got calls practically every day, with parents begging them to come and do a birthday party or something else. They are scheduling from two to five shows every week-end, and turning down requests that they can't handle because of time. At the moment they are booked into spring of 1973, for birthdays, seasonal parties, churches, clubs, institutions, nursing home, even a Bar Mizvah!

They still charge $10.00 per half-hour show, which sometimes extends into 45 minutes, depending upon the audience. They're learning a lot about people, as well as characteristics of various age levels of children. Jennifer, who studies creative writing in school (8th grade), writes the scripts, although they develop the routines together. Parents take turns chauffering. Mr. Jones built a portable stage; Mrs. Cornish helps with costumes.

We want to thank you again for your kindness and friendliness when we visited you in 1971. I think it was this that gave the girls the impetus to launch into it. They send you their greetings, too. We all have fond memories of our visit to England, and especially the tour of the Pelham factory.

The following is a list of Pelpups (names and addresses) who would like to contact other Pelpups living in their areas:—

JACQUELINE EBBUTT, 120 Institute Road, Kings Heath, Birmingham 14.
JANE HOLTAM, "Trecarne", Whiteway, Nr. Stroud, Glos.
ANNA WALTON, 193 Kenton Road, Gosforth, Newcastle-upon-Tyne.
PAM EDWARDS, 238 Green Meadow Road, Selly Oak, Birmingham.
ELIZABETH TAYLOR, 25 King Street, Broseley, Shropshire.
LOUISE LLOYD, The Haven, Frinsham, Farnham, Surrey.
KEVEN CUMMINGS, 5 Moor Court, Burnmoor, Houghton-le-Spring, Co. Durham.
D. ROSE, 106 Gathurst Road, Orrell, Nr. Wigan, Lancs.
N. VEREBELYI, 1 Gibbons Road, Grove Park Estate, Sittingbourne, Kent.
HELEN TOMLINSON, "Omega", Albert Street, Horncastle, Lincolnshire.
MELANIE EVANS, 16 Manor Farm Road, Bitterne Park, Southampton.

The following is a list of Pelpups who would like pen friends:—

ANN PENNINGTON, 3 Braeside Crescent, Billinge, Wigan, Lancs. A girl between 11 and 12, hobbies music, dancing and reading—anywhere in England.

STEPHANIE KNIGHTING, 29 Ravenswood Avenue, Crowthorne, Berks. Aged 13 to 14, hobbies swimming, cookery and reading, anywhere in Great Britain.

JANICE PATCHETT, Chestnut Stores, Copster Green, Blackburn, Lancs. A girl aged 9 to 10. Hobbies reading, animals and swimming.

JUDITH BISHOP, 43 Vicars Road, Chorlton-cum-Hardy, Manchester. A girl aged 10 to 11, from France, speaking and writing English. Hobbies photography, puppets and Brownies.

NANCY SWANSON, 1821 West Crescent Avenue, Park Ridge, Illinois 60068, U.S.A. A girk aged 11 to 12 from any country writing and speaking English and French. Hobbies swimming, animals, roller skating, puppetry and art.

CAROL DUNN, 29 Penpons Close, Alverton Estate, Penzance, Cornwall. A boy or girl aged 13 to 15, preferably from France, hobbies reading, swimming, canoeing, Guides, puppets and bell ringing.

PATRICK BOSCHMANN, 830 3130, 66 Ave., S.W., Calgary, Alberta, Canada. A boy or girl aged 9 to 12 from England.

SARAH DOLPHIN, Saxonbury, Betsham, Gravesend, Kent. An American aged 10 to 11, hobbies horse-riding, reading and interested in animals.

KAREN MACRINER, 35 Heathbrook Avenue, Wall Heath, Brierly Hill, Staffs. A girl between 11 and 12, from anywhere except the British Isles, hobbies swimming, cycling, running.

TIMOTHY HEYMANN, 21 Ladbroke Grove, London, W11 3AZ. From anywhere in Kent or Leicestershire, aged about 10 interested in puppetry, stamps, coins and cricket.

CAROL BANCROFT, 5 Mill Green, Fordhouses, Wolverhampton, Staffs. A girl aged 10 to 11 from anywhere except the British Isles, speaking and writing English, interested in puppetry, Brownies, reading and writing.

BRETCHEN KAY OVRATT, Apartado 931, San Jose, Costa Rica. A girl or boy aged 10 to 11, speaking and writing English from anywhere except U.S.A. and Central America, interested in all kinds of outdoor sports, reading, cooking and puppetry.

MICHALE GRAU, R.R.5 Mitchell, Ontario, Canada, an English or German boy or girl aged 10 to 12, interested in puppetry, stamp collecting, magic, nature, boating and animals.

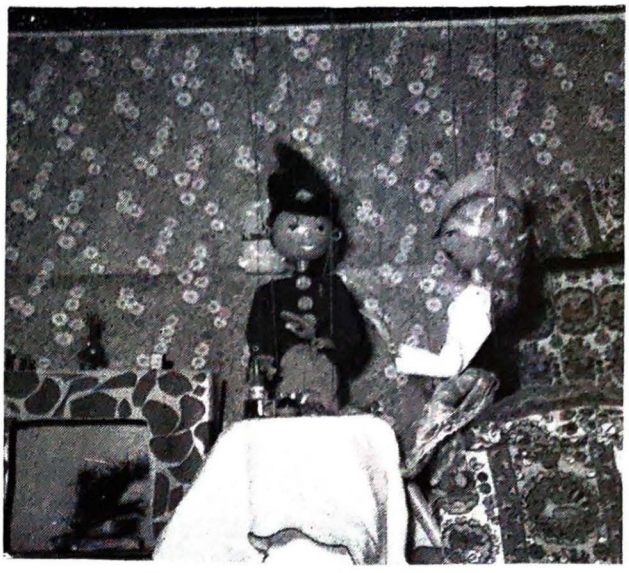
HEATHER GRANT, 1645 Yellowstone Avenue, Milpitas, California 95035, U.S.A. A girl about 13 speaking and writing English from any country, interested in puppetry, art and swimming.

GILLIAN WILKINSON, 21 Northmoor Road, Walkergate, Newcastle-upon-Tyne. A girl in England, Canada or U.S.A. aged from 9 to 11, interested in puppetry, art, history and music.

TERENCE SHEK, 1929 Grove Street, San Francisco, California. From anywhere in the world except the U.S.A., aged 9 to 10, interested in puppetry, reading and astronomy.

SUZANNE SCOCOZZO, 21 Moorwood Drive, Glen Falls, N.Y. 12801. A girl aged 10 to 11 from anywhere in the world interested in swimming, puppetry, stamp collecting, horse-riding.

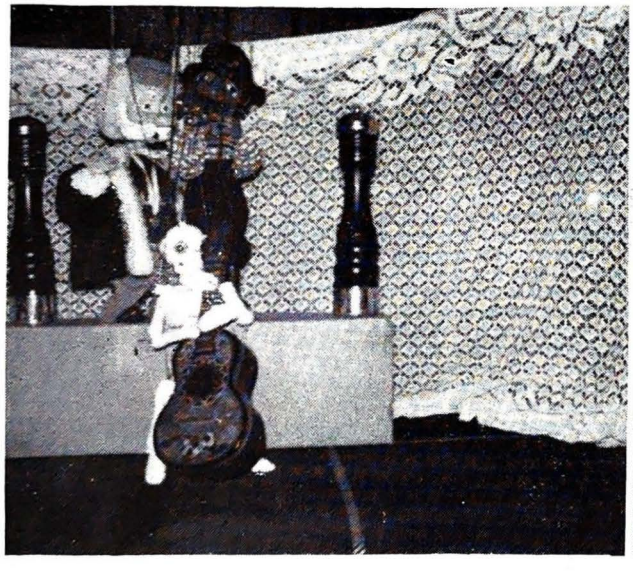
RICHARD COLLINS



CHRISTIE HECKMAN

PHOTOGRAPHIC COMPETITION

RICHARD TURNVEY



MICHAEL ALLAN

Anyone who buys our puppets can use them on a stage in an amateur or professional capacity without our permission. The reason for the Condition of Sale on the boxes is to prevent a firm from using them in animated units and coin-operated machines.

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